

and first of these, "Moving the Address to the Crown on opening the first Reformed Parliament in the old House of Commons, on the 5th of February, 1833" (416), is most interesting, as containing the portraits of so many men of reputation, many of whom have joined their forefathers. Let the young painter look on this, if merely to take a lesson from its manifest patient labour and determination. The picture, however, is too well known to require comment. The next to be observed is "Joseph interpreting the Dreams of the Butler and Baker," which shows great power, but, at the same time, a kind of inability to make the best use of it. The treatment is original, and the expression of the three heads precludes any necessity of explanation.

Mr. O'Neill's three small half-length figures are painted in his usual manner, excepting, perhaps, "The Morning Walk" (48), which is admirable for its unassuming character, by its delicate handling and remarkably clear painting. It bears beside a striking resemblance to the fair Fornarina, from whom it was painted.—"Isabella" (110), is also an agreeably painted picture, but wanting in drawing.—Mr. Watts' two Florentine-looking productions have pretensions of the highest class: the best of these beautiful works is—"Paolo and Francesca" (82); there is a grandeur about it seldom attained in this age, and a beautiful subdued effect that gives double value to exquisite drawing, evidently the chief aim. This is a dangerous track to follow in, and therefore seldom attempted, more especially as the slightest imitation becomes decided plagiarism. The other, Orlando pursuing the "Fata Morgana" (95), is also of first-rate character.—The "Senate Scene" from *Othello*, by Gilbert (141), is remarkable for the successful manner in which he has managed to arrange the senators, and the peculiarly warm Tintoretto-like tone pervading the whole picture, which subdues and softens the whole; the principal foreground figures want truth, being obviously painted without life.—"Snowdon," from near Tremadoc, North Wales (183), T. Danby. A picture remarkable for its mellowness and careful execution, and decidedly one of the best works in the exhibition.—Mr. Cooke has several marine subjects, distinguished by his usual hard, clear outline, minuteness of detail, and clean execution; one of the best is "A Zuyder Zee Botta working off a Sand-bank" (54).—"The Village Forge," by Brandard (205), is a very clever interior.—Holland has two Venetian sketches, beautiful in colour as usual, (19) "The Greek Church," and (27) "A Canal Scene."—Creswick has two of three pictures of standard excellence, the best of which is "A Glade in merrie Sherwood" (137).—"The Captive," by W. Fisher (312), is full of artistic beauty, the story well told.—"Truth," by Le Jeune (402), another sweetly coloured composition; there seems to be, however, a want of drawing about the head.—Mr. Linton exhibits his usual breadth and freedom of finished execution, added to a truth and force of colour in conjunction with his peculiar style. His most successful picture is "The Palace of Ogni Anna, Capri in the distance, Bay of Naples" (394), particularly fresh in general tint and clear effect. "Flint Castle" (53), "A Scene in the New Forest" (100), and "Chiozza, an inland Town near the Mouth of the Po," are all capital examples of his style.

Amongst the many landscapes there are some that call for attention by Mr. Percy, Williams, Cobbett, Wilson, Pittman, Bright, Johnson, &c.; as also a sweet little bit by Alexander Johnson, a clever picture by Marshall (deserving a better place), and another by Brooks. J.

NEW NATIONAL GALLERY.—A committee of the House of Commons has been appointed to consider the best mode of providing additional room for works of art given or purchased for the public. It consists of Lord John Russell, Sir Robert Peel, Mr. Hume, Viscount Morpeth, Mr. Goulburn, Mr. Baring Wall, Mr. Charteris, the Earl of Lincoln, Sir Benjamin Hall, the Marquis of Granby, Mr. Parker, Mr. Wakley, Mr. D'Israeli, Mr. Vernon Smith, and Mr. Banks.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

ON Monday, the 7th inst., Mr. Angell, V.P., in the chair, a long list of important donations were announced, including Canina's work on ancient Etruria (an able exposition of the antiquities of that country, dating from one thousand years before Christ), which was sent in the name of the Queen of Sardinia; also eleven volumes of Herr Förster's "Architectural Journal," published at Vienna (the *Bauzeitung*), with folios of plates—a noble present, and Mr. Sharpe's fine work, "Architectural Parallels," which gives, in an admirable manner, all the principal abbey churches erected in the twelfth and thirteenth centuries.

The foreign secretary, in commenting on the presents received, said, in respect of the latter work, that a glance through it shewed that in two hundred and fifty years we had done more than Greece.

Several parts of the "Antiquities of Scotland," by R. W. Billings and William Burn, were also presented (a work which is increasing in interest), and Mr. Wright forwarded a series of careful drawings, illustrative of the ceiling of Carpenters' Hall, London-wall.

Herr Lange, at Fulda, and Herr Offermann, of Mayence, were elected corresponding members: Mr. Gurling was elected fellow, and Mr. R. Warton an associate.

Mr. G. L. Taylor then read "Some Observations on Gas Works, and the details of the manufacture of gas, with the view of shewing that it is capable of being rendered so pure as to be introduced beneficially throughout houses, manufactories, and public buildings."

In reply to an inquiry on the part of the lecturer, Mr. Burn said when he resided in Edinburgh, although he had twice as many burners as he now has in London, and paid more per quantity for the gas (viz., 9s. per 1,000 cubic feet), the cost to him was only half what it is here, resulting from the greater illuminating power of the gas, which was made from cannel coal.

Allusion being made to the destruction of the book-bindings in the Athenæum Club by the bad London gas, Mr. Burn said it must not be supposed that the gas in Scotland was perfect: in the new club-house at Edinburgh all the books and leather furniture had been destroyed in the same way.

Mr. Palmer, the engineer to the Western Gas Company, who assisted Mr. Taylor in explaining the process to be employed in their new works (the purpose of the paper), shewed the importance of perfect purification, and its practicability.

A building, 166 feet in diameter, at Kensal-green, incloses the whole of the works. Cannel coal is to be used, and if the gas be sold at 6s. per 1,000 cubic feet, the cost to the public would not be more than if they paid 4s. per 1,000 feet for the gas they are now using. According to Mr. Taylor, however, the new company have no intention of selling it so low as this,—the more silly they.

The next meeting will be held on the 21st, when a paper will be read "On some of the Geometrical Lines and Optical Corrections of the Greek Architects:" by Mr. Penrose.

ANCIENT PULPIT AT SUDBURY.—A carved oak pulpit has been brought to light in the church of All Saints, Sudbury. The *Essex Standard* says—"This pulpit is octagon, of the perpendicular style, beautifully proportioned, richly carved in the higher parts of the panels, and terminating in a single pedestal, which is now made to rest upon an octagon stone plinth. The latest date which can be assigned to it is the early part of Henry VII.'s reign—the date of the church, if we except the northern arch of the church, which is as old as the reign of Edward IV. A staircase, slightly winding, has been attached to the south side of the pulpit, open at the treads, and carved in front, in keeping with the original design. The work of restoration in this instance has been effected by Mr. Ringham, of Ipswich. Pulpits of this description are exceedingly rare; the only one we are informed, in these counties, which may be compared with this is that in Southwold Church, which, if it should yield to it in antiquity and elegance, is even more elaborately carved.

FAILURE AT THE EUSTON-SQUARE STATION.

Sir,—I am much surprised to find that in the inquiry into the cause of the failure at the Euston station, no notice was taken of the expansive power of cement! In filling in the core of the columns (more particularly as they were worked brick on edge), the stretching or bat course, I have no doubt, was fractured. This, in ordinary cases, would be of little consequence, but where an extensive loading was brought upon them, mischief was likely to arise.

In casting ornaments in cement, the moulds expand; or where a cast-iron mould was prepared for a larger beam, it burst. Some years since I was requested to examine the failure in parts of cement stucco, the scotia always remaining sound, while the torus so uniformly failed; this, of course, wholly arises from the expansion just previous to setting.—I am, Sir, &c.,

Great Ormond-street. ROBT. SIRLEY.

Another correspondent writes.—

"The proper way to carry up columns in cement would be to cut one course round, and then gauge no more cement and sand than would lay the same; instead of which, work being now so hurried, the men mix up a quantity, and not being able to use it all before it sets, the labourers water and work it about till it is of no more use than the dirt in the street. Quantity, not quality is now looked for: nearly all brickwork of late years being covered with compo, it is cared little by any one how it is done."

A third writes.—

"The public should be told that in building brick columns or pillars there should always be occasional bond stones introduced, the whole circumference of the column or size of the pillar. A drawing to scale of a column, shewing the bricks whether flat or on edge, convinces one of the difficulty of obtaining that tie and bond which are considered the soul (if I may use the expression) of sound brickwork.

And a fourth,—

"No one says what will prevent a repetition under similar circumstances,—that is, in a bad season and requiring haste. Permit me, therefore, to suggest that the works may now be done with dispatch by observing the following precautions. Keep the scaffolding clear of the columns. At about 10 feet high connect the back and front columns by an iron cramp, 1½ x 4, turned down into the centre of each column with 2½ caulking, to be cut out by a back saw when required for the plasterer. As soon as the landings forming the architrave have sufficient weight of brickwork over them to stand against a pair of wedges, put transverse templates top and bottom, and temporary story-posts in the 7 feet openings on the wall, not the pedestals, whole timber 12 x 12; the axis of the story posts being vertically under the axis of the superincumbent wall. If the openings are required to be kept clear, split the story posts, placing the two halves as near the columns as circumstances suggest. Tighten the wedges just sufficient to keep the posts from falling, but not to lift the landing off its bed on the columns, and strike them carefully when requisite to allow the plasterers to proceed.

Double scaffold for the wall above the columns, or do not let any ladders be placed against the centre of the scaffolding, if inserted in the wall, but at the extremities of the 60 feet, and as nearly opposite a cross wall as possible: the rocking occasioned by the spring of a ladder acting on the scaffolding in the centre of such a building as this would be very liable to do serious injury, if it did not throw it down.

A SUPERINTENDENT.

A NEW WHITE PAINT is said to have been discovered by a Mr. Forrest, who intimates, that it is neither based on lead, zinc, nor iron, but that it is nevertheless based on a metal. Probably antimony or bismuth bid fair for the honour to which neither zinc nor iron may aspire. A really good substitute for lead would certainly in many cases be a valuable desideratum.